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No. 217.]

[JANUARY, 1906

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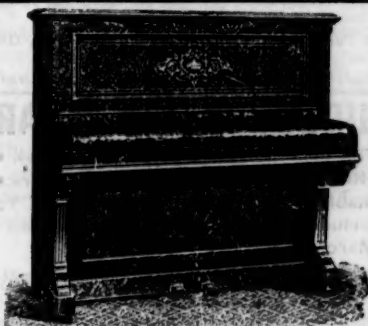
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CONTENTS.

	PAGE
EDITORIAL	3
PASSING NOTES	4
CHOOSING AN ORGANIST	5
NONCONFORMIST CHOIR UNION	6
SALVATION ARMY BANDS	7
MUSIC AT "CLAREMONT," PENTONVILLE	8
WANTED—A FREE CHURCH CATHEDRAL SERVICE	9
RECITAL PROGRAMMES	11
STRINGED INSTRUMENTS USED IN THE MODERN ORCHESTRA	12
ECHOES FROM THE CHURCHES	13
NONCONFORMIST CHURCH ORGANS	15
WESLEY CIRCUIT CHOIR UNION, ROCHDALE	15
N.E. LONDON N.C.U.	15
ACCIDENTALS	16
NEW MUSIC	16
TO CORRESPONDENTS	16

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E heartily wish our readers a very happy and prosperous New Year. ♦♦♦♦

It will be noticed that in this issue we have dropped the word "Nonconformist" from our title. When the JOURNAL was first started, in 1888, it was necessary to explain our exact aim, and to indicate the particular sphere of the musical world in which we intended to work. The title "Nonconformist Musical Journal" seemed the most appropriate title for our venture; but we confess that we thought then, and have thought ever since, that it was long and somewhat cumbersome. For some years past this publication has practically been known as THE MUSICAL JOURNAL, and we have therefore decided in future to issue it under that title. Our chief object will be the same as heretofore, viz.: the improvement of worship music in the Free Churches. So, except in name, there will be no change. We may take this opportunity of thanking numerous friends for much valued support rendered to us in the past; we trust we may still continue to have their interest and co-operation. ♦♦♦♦

What would life be without an occasional dream? Dr. Mansfield, in his article in another column, "Wanted a Free Church Cathedral Service," gives plenty of scope for the play of imagination. Whether his idea will ever take practical form is more than doubtful; all the same, it is interesting reading. ♦♦♦♦

"If you want to know the time,
Ask a policeman,"
used to be a street song some years ago. In these days apparently a policeman must have a

knowledge of tune as well as time. A man who said he had been principal bass in the Turner Opera Company, was charged at Woolwich Police Court with "placing himself for the purpose of gathering alms." The poor fellow could get no employment, and so, with three other singers, sang "The Soldier's Chorus," from "Faust," in the street, telling the constable who charged him that he "must do that or die." Before the magistrate, he appealed to the constable to say if they were not singing artistically. The reply was that they were singing very nicely. The magistrate in the end said that "he took it from the constable's evidence that the singing was artistic, and the defendant would be discharged." Classes ought to be formed at once at the R.A.M., R.C.M., and G.S.M. for policemen, for seemingly they are to be called to say if the efforts of street singers are artistic or otherwise, and upon their evidence will depend whether they are punished or not. ♦♦♦♦

There is an outcry from Scotland against Mr. Carnegie's numerous donations towards new organs. Dr. Ross Taylor, of the U.F. Church, says certain congregations—not self-sustaining—which used to give £10 to a precentor to conduct the singing now have to pay £40 a year for an organist. Probably with a pipe organ and a good organist the musical service will be better, and will attract those who did not formerly attend church. This will, of course, increase the income. So, in the long run there will be no loss. ♦♦♦♦

The growth of the Salvation Army Bands, both in numbers and quality, is remarkable. Twenty years ago a father and his three sons (four musicians) joined the Army at Salisbury,

and henceforth the processions of the religious soldiers moved to the beat of drum and the sound of trumpet. To-day there are in this country between eight and nine hundred bands, and nearly eighteen thousand instrumentalists, with instruments that in the case of single bands are frequently worth more than £500, and which in the aggregate must mean a capital of at least £100,000.

♦♦♦♦

We observe that the organist of a wealthy parish church in the country is giving recitals to raise funds for cleaning the organ. We hope he is paid his usual fee out of the proceeds. If not, it is certainly hard that he should have to keep his instrument in order—especially when the congregation are well able to do it.

♦♦♦♦

At a Lancashire parish church the congregation seem unwilling to keep the choir surplices in decent order. The vicar says they are in a

terribly ragged state, and would bewilder the ingenuity of any seamstress to repair. He adds, "The choir-boys look as if they had just returned vanquished from some faction fight, and the dismembered psalters and hymn-books might have been missiles in the conflict." Disgraceful!

♦♦♦♦

Two boarding-house keepers (ladies) from Harrogate have come to London to get their differences settled in the High Court of Justice. The plaintiff declared that the noises "next door" were of a "most appalling character," and consisted of "shouting and shrieking" (this we presume was singing), "beating the piano keys in a discordant manner," and "banging of metal buckets in the backyard." The judge decided that the defendant was to stop these noises, but he could not prevent her playing the piano "in a reasonable manner." But what is a "reasonable" manner? That is just the point.

Passing Notes.

MY sympathies are with the correspondent who writes in our December issue on the indifference shown towards the organ voluntary by the average congregation. As a young organist, greatly imbued with the importance of my office, I used to pay vast attention to my voluntaries. I selected them with scrupulous care, and I never "scamped" them, however much my professional time might be engaged. Alas! "time but the impression deeper makes" that it matters very little (except to one's self) how one selects or plays his voluntaries. Nobody pays the slightest heed to them, especially to the closing voluntary. If people are in their seats early they must at least listen to the opening voluntary, though I have had many a fine voluntary spoiled (to myself) before now by the chatter of early-arriving "worshippers." But the closing voluntary—who cares a red cent for *that*?

A well-known Scottish organist was giving a lecture-recital on Mendelssohn the other evening. He remarked that Mendelssohn and Handel seem to have been the only great organists who failed to play their congregations "out." I have quoted this very common-sense lecturer elsewhere, but the editor will not, in the circumstances, object to my quoting him again here. "Congregations nowadays," he said, "seem to think that the closing voluntary was instituted simply for the purpose of making less noisome the bustle of going out of church. When the first note is sounded a grab is made for hat and umbrella, and in the disorder that takes place the poor organist recognises that he is simply a stop-gap. The church service should begin with the voluntary, and this should attune our minds for what is to follow. It should likewise

close, I think, with a respectful hearing of at least part of the closing voluntary." Most cordially do I echo the sentiments of the last two sentences. Is there a single organist amongst us who would not prepare his closing voluntary with the most conscientious care if he knew that the entire congregation would remain in their seats to listen to it? And, on the other hand, is it in human nature to prepare a thing with conscientious care when you know that nobody will give any more heed to it than the hippopotamus gives to the summer fly besporting itself on his hide?

Mr. Mark Hambourg has an excellent article in one of the monthlies on "How to Play the Piano." Some of his remarks are obvious enough. For example: "The perfection of technique must come first, so that the mind may be free from the mechanical part to deal with the spiritual." Again: "Emotion is the keynote of an artist's success." Other remarks are less obvious; some, indeed, are to be accepted only with a certain reserve. It is surely going too far, for instance, to say dogmatically that "it is as unpardonable to play with notes as it would be for an actor to go on the stage with his lines in his hands, and read his part." The cases are by no means analogous. Nervousness in a musician will often cause loss of memory, for which there is no help whatever in the absence of the notes; whereas in the case of the actor, the lines spoken by his fellow players must always serve as cues. It is no doubt advantageous in many ways to play from memory, but it is not an essential factor in the artist's success. Mr. Mark Hambourg exaggerates too when he declares that a man cannot interpret the works of the great composers unless he is "familiar with the writings of the poets, philosophers, and historians of ancient and modern



times." How many of our great pianists fulfil such a condition?

A recent biographer of Brahms recalls an interesting, if unfortunate incident in connection with the composer's first meeting with Liszt. The meeting had been arranged by Remenyi, the violinist. Brahms was very nervous when brought face to face with Liszt, and when asked to play declined, although pressed to do so by the great virtuoso himself. Presently Liszt sat down to the piano and began to play his own recently-composed B minor Sonata, of which he was very fond. When he came to a very expressive movement, in which he expected the sympathetic attention of his listeners, he looked around to see the effect on Brahms, and found him *fast asleep!* Liszt played the Sonata to the end, then rose and left the room. Not a word was said, but Brahms left Weimar next morning. Can we blame Liszt if he allowed this incident to prejudice him against Brahms?

What funny folks voice trainers are, to be sure! I take the following suggestive paragraph from an

article in a Dumfries paper by Dr. A. W. Marchant. Dr. Marchant is speaking of the wrong treatment of the voice adopted by many singing masters. He says:

A little over twenty years ago, when I was organist and choirmaster of the parish church, Sevenoaks, in a most lovely part of Kent, a young lady came to me (Miss Macmillan, daughter of the eminent book publisher in London) for singing lessons. I understood that she had been treated as a soprano, but on hearing her sing I found that her high notes had been forced, and, in fact, she was not a soprano at all. After six months' lessons her voice developed into a rich contralto, and she added quite three or four resonant notes in her chest register. With her previous teacher she had not used her chest register at all. In fact, as she told me afterwards, "she did not know that she had a chest register in her voice!"

I should not be at all surprised if I learnt that Miss Macmillan had gone to a third singing master, who told her that her previous instructors had both made a mistake, and that her voice was a very high soprano. It is a way that singing "masters" have! Every pupil who comes to them from another "master" has always been treated wrongly!

J. CUTHBERT HADDEN.

Choosing an Organist.



THE selection of a new organist is the lot of every church at some time or other. A few suggestions for getting the most suitable man for the position may therefore be of general interest.

What does a church look for in an organist and choirmaster, or, in other words, what are the necessary qualifications for the proper discharge of the duties of the offices? It goes without saying that an organist must be an efficient player; he must thoroughly understand the instrument, and possess executive ability. It does not follow that because a man has "Mus. Bac." or "Mus. Doc." at the end of his name he is therefore a good organist. He may be a good musician, which is quite a different thing. I have heard some men holding degrees who were exceedingly poor organists. An organist must be a gentleman and of pleasant manners. He comes in contact with church officials as their servant, and he has to deal with the choir as their master, so he has to be agreeable, or he will "get across" with some of those he has to do with. Then he must have soul and feeling. Mechanical playing, however brilliant, will not do for church work—a man who feels what he is accompanying is needed. He must also be in sympathy with the aims and atmosphere of the church, seeing that he is at the head of one branch of the work. His object must not be entirely £ s. d. Let him be paid well, for a good organist deserves it. But he should be willing to assist in special services which are occasionally held without pleading that such little extra work was not stipulated for in the agreement. If he is to be choirmaster as well as organist

he should have a certain amount of will power, so as to control his choir, but this control should always be of a gentlemanly and pleasant character, so as to avoid all friction.

How is a church to secure a man with these qualifications? Unless a suitable person is at hand the best plan is to advertise in the musical papers. The advertisement should be explicit and definite, to prevent unsuitable men making application. Some such advertisement as the following is suggested—

Wanted, an organist and choirmaster for — Church. Duties, two Sunday services, week-night service, and choir practice. Three-manual organ. Salary £ — per annum. Application, with copies of recent testimonials, to be sent not later than — to —

Some advertisements say "State salary required," with the hope that a good man may be caught at a very low figure. That is a mistake. A church should decide to have none but an efficient man and pay him accordingly. Always therefore state the salary to be given, and in every respect matters will be simplified.

An advertisement will usually bring many replies "from all sorts and conditions of men," especially if it is an important church in a large town. How are the applicants to be sifted and tested? In some churches a Music Committee is appointed, and the selection of a suitable man is left entirely in their hands. That is not a wise course. These gentlemen are usually fully qualified to judge on many points; for instance, as to tes-

timonials, personal appearance, manners, and to some extent as to ability in accompanying a service. In some churches an expert organist is called in, who hears perhaps six or eight of the apparently best men play, and his selection is given the appointment. That course is also not satisfactory. Probably the best method is for a Music Committee, with an experienced organist as adviser to deal with the matter. They should together go through the applications carefully, and select the most promising half-dozen or so (less rather than more), to be further considered. The selected ones should be put through a series of tests—a matter of great importance is what those tests should be. To give a recital is good so far as it goes, but it does not go far enough, because more than mere executive ability is wanted.

The following are suggested as suitable tests:—

1. Each candidate should play two pieces of opposite character, of his own selection.
2. Play a piece at sight.
3. Transpose a hymn tune.
4. Accompany the choir in a hymn, chant, and anthem.

5. Conduct the choir in a second anthem, and also take the choir through a hymn unaccompanied.

6. Accompany a soloist.

The expert organist should alone judge in items 1 to 3; the members of the Committee should join him in the other three tests. The probability is that by this time there would be no difficulty in reducing the number of candidates to two or three. These might each be invited to take an ordinary weekly practice, and the two following Sunday services. After that, the choir might be—in fact, ought to be—consulted, and their opinion should have some weight with the Music Committee and the expert organist, with whom the final decision would rest. In addition to the six tests already mentioned the judges would now take into consideration how each player accompanied the entire service—whether he helped the congregation to sing, if he seemed to enter into the spirit of the service, and whether his selection of voluntaries was wise and well played. With so much to guide them, probably there would now be no hesitation in picking out the best man for the appointment.

Nonconformist Choir Union.

FORMATION OF LOCAL UNIONS.



THE Central Committee have recently been trying to extend the work of the N.C.U. by holding meetings in various districts near London, with the result that several new local Choir Unions have been formed.

ILFORD.

A meeting was held in the Lecture Hall of High Street Baptist Chapel, Mr. T. W. Triggs, organist of Cranbrook Baptist Church, being in the chair. Letters from Mr. E. Minshall and Mr. C. A. Cook regretting unavoidable absence were read. Mr. C. E. Smith, Mr. C. W. Harris, and Mr. A. Berridge, the secretary, were present from the Central Union to give particulars of the work. It was unanimously agreed to form a local Union.

BEXLEY HEATH.

A meeting was held in Chapel Road Lecture Hall, the Rev. James Geddes presiding. Mr. Adams, Mr. F. S. Turney, and Mr. A. Berridge represented the committee. Messrs. Cramp and Press, of the Plumstead N.C.U., testified to the advantages the churches in their district had derived from the formation of a local N.C.U. It was finally resolved to form a Union for the district, viz., Dartford to Eltham, and to include Erith and Belvedere. Mr. A. J. Lane, of Crofton House, Eltham, was appointed hon. sec.

During the evening excellent music was rendered by Mrs. Sanders, Miss Wentworth, and Mr. J. H. Adams.

DULWICH.

A meeting was held at West Dulwich Congregational Church, Mr. J. A. Farren occupying the chair. Mr. C. E. Smith and Mr. A. Berridge, in

interesting and useful speeches, gave particulars of the work of the Union. Mr. W. E. G. Bloxham, A.R.C.O., the organist of the church, said his choir had derived considerable help from their association with the Union, and he hoped other choirs in the district would join the Union. It was agreed to form a centre for the district, and Mr. John A. Langford, 204, Clive Road, West Dulwich, was appointed hon. sec.

KINGSTON-ON-THAMES.

A meeting was held at the Congregational Church on December 6th, the chair was occupied by Mr. Councillor Sherwin. There was a small but representative gathering, Mr. Turney being present on behalf of the parent society. Mr. Eaton Hart (Congregational) said he was glad that the meeting had been arranged, and in years past he had endeavoured to establish a local Union. His own choir had taken part in the festivals of the Union for eight years consecutively, and he bore cheerful testimony to the beneficent result in the choir's capability musically, and the unmistakable improvement in the services of the sanctuary. Their first year, in 1898, was a great trial to them, both in regard to the actual reading of the music and the necessary voice qualification; but each year since an improvement had been effected, so that at the present time the choir was giving monthly musical services from the oratorios.

Mr. Turney gave some particulars of the growth of the Union and of its rules and regulations, emphasising that it was carried on on co-operative principles, and that, beyond the purchase of the music—which was often twice the value of the published price—there was no other subscription necessary.

Mr. Foley, organist of the Union Street Baptist

Church, added an appreciation of the motives of the Union, and as one who had taken up the festival music on more occasions than one, also bore testimony to the educational character of the study and practice.

Mr. F. Baker, choirmaster of the Bunyan Baptist Church, said he should very heartily support the establishment of a local Union.

After further remarks, the proposition to establish a branch of the local Union in connection with the N.C.U. was unanimously agreed to. Mr. Councillor Sherwin (President of the Free Church Council) was elected first President, and Mr. J. White secretary pro tem.

WANDSWORTH.

A meeting was held on December 19th at Victoria Baptist Church, Wandsworth Road, S.W., Mr. E. E. Clissold, choirmaster of the church, occupied the chair.

Mr. Chas. Rowley attended as a deputation from

the Executive Committee, and explained the objects of the meeting; he pointed out the advantages to choirs in becoming affiliated with the Union.

Mr. Richardson, of Grafton Square Baptist Church, moved the resolution "that a centre of the Nonconformist Choir Union be organised in the Clapham and Battersea district."

Mr. Harry McLellan moved a second resolution "that an early meeting be called to give effect to the foregoing resolution, and to appoint officers and committee." Both resolutions were carried.

Mr. Harry McLellan was unanimously elected secretary pro tem.

Any of our readers residing in districts where the work of the Nonconformist Choir Union is not fully understood, and who feel that a meeting such as those reported above would be useful, should communicate with the secretary, Mr. Arthur Berridge, 79, Wightman Road, Harringay, N. He will gladly arrange a meeting if at all possible.

Salvation Army Bands.



THE S.A. Bands vary in quality, no doubt, but striking an average, they are much better than they were twenty years ago. Our readers will be interested in knowing what Mr.

E. A. Baughan, the well-known musical critic, thinks of them. Writing in the *Daily News*, he says:—"As I had never attended a Salvation Army meeting, I journeyed on Saturday evening to Clapton, where a musical festival was to be held. It proved, at any rate, that the discordant noises we hear from the bands at street corners on Sunday afternoons do not represent the best the Army can do. I heard the Regent Hall, Chalk Farm, Highgate, and Clapton bands, and the International Staff Bands, and must confess that I had no idea that the Salvation Army had such good material. Some of the work done was worthy of the famous brass bands of the North, except that the music played was on a lower level. The International Staff Band is really a body of players that could well compete with the pot-hunting bands of the North. And in Lieut-Colonel Mitchell the Salvation Army has a conductor who might easily become a second Sousa. He produced some extraordinary effects from the massed bands. It was interesting to learn from Commissioner Howard, who presided, that the bandsmen are ordinary workers in the Army, and, so far from getting extra pay, support the bands out of their own pockets. 'God bless them,' was the loud comment of the audience. But even more interesting than the performance of the bands was the singing of hymns by the audience itself. If a British tourist had heard that singing in Germany he would have written to the *Times* to prove how inferior are British musical gifts by comparison."

Colonel Mitchell began as an office-boy at headquarters, and joined the boys' band, playing one of the bass instruments. Then he was transferred

to the senior band, whose conductor was an ex-Army bandmaster. So he rose to be conductor of the band himself, but this only in his leisure time, for he is now financial secretary to the Salvation Army. The Colonel says the amount of good music produced by his men is astonishing. Some of them are so interested that they take up the study of theory. There has just been a competition for a march. The first prize was won by an Australian, the second was won by an Englishman—a gas-worker. In his spare time he has read Prout's *Harmony* and all his other text-books, and has now composed this march, and written out the full score and all the band parts himself. There are many like him who study music. In fact, the Army sells works on harmony, a number of books dealing with the playing of various instruments, and works on musical subjects useful for bandmasters. They publish every two months an orchestral selection in full score for bandmasters, too.

ANTHEMS IN SERVICE.

ONE of our most prominent ministers referred some time ago to a certain church in which he had preached, and after praising the congregational singing, mentioned with surprising emphasis his pleasure that in the services there were no anthems. It would be an advantage to know how far our friend represents the preachers of our church. Granted an anthem be well rendered, does it help the service and the preacher, or otherwise? It would indeed be an awkward position if an audience felt, after the singing of some beautiful and suitable music, a reaction when the sermon came on. It would be still more unfortunate if the music had to be made less attractive, so that the sermon might have a better chance. It looks as though the preachers will really have to preach better.—*Primitive Methodist Leader*.

Music at "Claremont," Pentonville.



NE of the most interesting of the numerous "settlements" which have been established in London, "Claremont," stands to the credit of the London Congregational Union. Its splendid success has encouraged further efforts of a like character at "Whitefield's," and elsewhere, in a determined endeavour to "reach the masses." Evil days had been the portion of Claremont Chapel; the once prosperously-circumstanced congregation having been gradually thrust outwards to the suburbs by the changed conditions which are transforming "residential" into "manufacturing" districts. While the factory owner can remove, the factory worker remains near the source of his earnings; but the change exerts a very important influence upon the destinies of the "stranded" church, and too often the faithful labours of the remnant are carried on at great personal sacrifice, until at last the "cause" is suffered to expire, unless, as at Claremont, some arrangements can be made to re-establish the work under different and happier conditions.

It is three years or more since the work was started at Claremont, under the exceptionally able leadership of Rev. F. W. Newland, M.A., who, with whole-hearted devotion to his task, has succeeded in attracting a congregation of the exact character he set out to reach. Every day sees a large amount of sanctified activity in a great variety of channels, from the Adult School on Sunday morning at 9 a.m. to the Saturday night concerts. The aim seems to be to make the Church a home, and ample provision is made for compassing that end, so that neither man nor woman, lad nor lass, need seek the society of the public-house or encounter the worse dangers of the streets. The interior of the chapel has been cleared of pews on the lower floor and chairs have taken their place, with very manifest advantage as the floor space can be, and is, utilised for gymnastic work, physical drill displays, etc., etc. Every Friday the hall is occupied by the "Guild

of brave poor things," a company of afflicted ones who, crippled, maimed, halt or blind as they are, yet adopt as their motto: "*Laetus Sorte Mea*"—Happy in my lot—the banner bearing the inscription occupying a permanent place above the platform.

In such a work as is carried on at Claremont, music, of course, must have a prominent place, and the superintendent is fortunate to have secured the co-operation of Mr. Ernest W. E. Blandford in the musical side of the movement. Mr. Blandford has spent many active years in various centres, and they have fitted him for his present office in a marked degree.



MR. ERNEST W. E. BLANDFORD.

The Sunday morning service is of the usual character, but in the afternoon the "Men's Own" hold their session, and Mr. Blandford is installed as *chef d'orchestra*, a small band being one of the attractions of the gathering. The soloist has also to be engaged, and the singer frequently staying on for the evening service, which always includes two solos. Much care is needed to maintain a good standard of excellence, and success attends the effort. The service at night is prefaced by a short singing service, or else the brass band plays popular sacred airs in the outer courtyard in front of the

building, thereby attracting the passers-by. On the occasion of our visit it was "band" night, so that the song-service was missed. This, when held, is conducted by Mr. Blandford, who, from his seat at the organ (the console being detached and placed on the platform so that the player can face the audience) controls the singing of choir and congregation. The policy of choosing a standard hymn to commence with is a good one. The hymnal used is the Congregational Mission Hymnal—a very excellent and well-balanced selection of hymns eminently suitable for their purpose. The second hymn is usually a "Sankey," on this occasion, "*Whosoever will*." The "lesson" (from the Revised Version) is read by an assistant, while the genial and inviting voice of the superintendent is heard in the prayers, etc., and, of course, in the sermon,

CHORAL ALBUM No. 323.

PRICE TWOPENCE.

The Moon doth shed its quiv'ring Light.

(PRIZE PART SONG. ADJUDICATOR - Sir FREDERICK BRIDGE, Mus. Doc.)

Words by Mrs. M. von HARDEBECK.

CARL G. von HARDEBECK.

Andante cantabile. M. M. ♩ = 68.

SOPRANO.

ALTO.

TENOR.

BASS.

Accomp.
for
pae. only.

The moon doth shed its quiv'-ring light, All na - ture now is

The moon doth shed its quiv'-ring light, All na - ture now is

The moon doth shed its quiv'-ring light, All na - ture now is

The moon doth shed its quiv'-ring light, All na - ture now is

Andante cantabile.

still The snow so pure is ly - ing On wood-land vale and hill, The

still The snow is ly - - ing On wood-land vale and hill, The

still and the snow so pure is ly - ing On wood-land vale and hill, The

still and the snow so pure is ly - ing On wood-land vale and hill,

For Solfa Notation see Tonic Solfa Series No. 339. Price 1d

LONDON: BAYLEY & FERGUSON, 2 Great Marlborough Street, W.

GLASGOW: 54 Queen Street.

p

woods as-sume a ghost-like hue the moun-tains white a-round, The

woods as-sume a ghost-like hue while the

woods as-sume a ghost-like hue The moun-tains white the

The moun-tains white the

moon doth shed her peace-ful light, O'er wood, and vale and town The

moon sheds light O'er wood, vale and town Now

moon sheds light O'er wood, vale and town Now

moon sheds light O'er wood, vale and town Now

wea-ry world has gone to rest and ev-ry-thing seems still There's

all the wea-ry world seems still There's *pp*

all the wea-ry world seems still There's *pp*

all the wea-ry world seems still There's

naught to break the si-lence Save the mur-mur of the
 naught to break the si-lence Save the mur-mur of the
 naught to break the si-lence Save the murm'-ring
 naught to break the si-lence Save the murm'-ring

p rill. The fields now ap-
p rill. The fields *cres* now ap-
p rill. The fields once so green
p rill. The fields now ap-

cres *en* *do* *p*
 pear like to a wind-ing sheet, *p* On
 pear like a wind-ing sheet, On
 now ap-pear a wind-ing sheet, and on
 pear like a wind-ing sheet, On

them are re - flect - ed The moon - beams
 them are re - flect - ed The moon - beams
 them are re - flect - ed The moon - beams
 them are re - flect - ed The moon - beams

cres - en -

do *p* *pp* *f*
 calm and sweet Oh such a glo - rious moon - light night, So
 do *p* *pp* *f*
 calm and sweet Oh glo - rious night, So
 do *p* *pp* *f*
 calm and sweet Oh glo - rious night, So
 do *p* *pp* *f*
 calm and sweet Oh glo - rious night, So

dim. *cres*
 peace - ful so calm, it brings the lone wear - y heart a
dim. *cres*
 sweet so calm, it brings the heart
dim. *cres*
 sweet so calm, it brings the heart a
dim. *cres*
 calm it brings the heart

en - *do* *p cres - en - do*

heav'n - ly sooth - ing balm, a sooth - ing the balm it brings the lone wea - ry

sooth - ing balm, the wea - ry heart, a

sooth - ing balm, the lone heart, a

sooth - ing balm, the lone heart, a

mf *cres*

heart a heav'n - ly a heav'n - ly sooth - ing balm Such a

sooth ing balm Oh such a glorious night so peaceful

sooth ing balm such a

sooth ing balm such a

en - do *dim.* Oh

glo - rious moon - light night, Oh such a

peace - ful, and so calm so glo - rious peace - ful, and so calm, Oh

glo - rious moon - light night, Oh

glo - rious moon - light night, Oh

such a glo - rious moon - light
cres
 glo - rious night so peace - ful peace - ful and so calm so glo - rious peace - ful and so
cres
 such a glo - rious moon - light
cres
 such a glo - rious moon - light
 such a glo - rious moon - light

p night
p calm it brings the lone wea -
 night it brings the lone wea -
 night it brings the lone wea -
 night it brings the lone wea - ry

Più mosso e molto cres

en do
 - ry heart, a heav'n - ly sooth - ing balm
 - ry heart, a sooth - ing balm
 - ry heart, a sooth - ing balm
 heart the heart a sooth - ing balm

a tempo
dim.

7

First system of musical notation. It includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "a sooth en ing do". Dynamic markings include *cres* and *en*.

Second system of musical notation. It includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "balm a sooth ing balm a". Dynamic markings include *dim.* and *balm.*.

Third system of musical notation. It includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "sooth ing balm.". Dynamic markings include *p*.

ANTHEMS BY CATHEDRAL COMPOSERS.

Choral Album 2		Choral Album 430	
	O Lord, my God (Solomon's Prayer), - - - Wesley. STAFF, 2d.; SOL-FA, 1d.		From the Rising of the Sun, - - - Gore-Ouseley. Hear the Voice and Prayer, - - - J. L. Hopkins. STAFF, 2d.; SOL-FA, 1d.
61	I will Hit up mine Eyes, - - - Clarke-Whitfield. STAFF, 3d.; SOL-FA, 1d.	431	If we Believe that Jesus Died, - - - Goss. Not unto us, O Lord, - - - T. Atwood Walmisley. STAFF, 2d.; SOL-FA, 1d.
73	Lord, for Thy tender Mercies' sake, - - - Farrant. STAFF, 2d.; SOL-FA, 1d.	432	In Christ Dwelleth all the Fulness, - - - Goss. Turn Thee again, O Lord, - - - Atwood. STAFF, 2d.; SOL-FA, 1d.
109	Behold, how Good and Joyful, - - - Clarke-Whitfield. Lord of all Power and Might, - - - Mason. STAFF, 3d.; SOL-FA, 1d.	441	Turn Thy face from my Sins, - - - Atwood. STAFF, 1d.; SOL-FA, 1d.
135	God be Merciful, - - - Bridgewater. STAFF, 3d.; SOL-FA, 1d.	475	Comfort the Soul of Thy Servant, - - - Crook. STAFF, 2d.; SOL-FA, 1d.
139	Hallelujah! let unto us, - - - W. H. Monk. STAFF, 2d.; SOL-FA, 1d.	479	Arise, Shine, for thy Light is come, - - - Elvey. STAFF, 2d.; SOL-FA, 1d.
144	The Lord is my Strength, - - - W. H. Monk. STAFF, 1d.; SOL-FA, 1d.	486	In Exitu Israel (English Words), - - - Samuel Wesley. STAFF, 4d.; SOL-FA, 2d.
187	In Jewry is God known, - - - Clarke-Whitfield. STAFF, 3d.; SOL-FA, 1d.	503	The Wilderness, - - - Goss. STAFF, 2d.; SOL-FA, 1d.
188	My God, Look upon me, - - - Reynolds. STAFF, 3d.; SOL-FA, 1d.	519	The Wilderness, - - - S. S. Wesley. STAFF, 4d.; SOL-FA, 2d.
198	O come, all ye Faithful, - - - Novello. STAFF, 2d.; SOL-FA, 1d.	535	In the beginning was the Word, - - - G. B. Allen. STAFF, 1d.; SOL-FA, 1d.
200	Thine, O Lord, is the Greatness, - - - Kent. STAFF, 3d.; SOL-FA, 1d.	540	O taste and see how gracious, - - - Goss. STAFF, 2d. SOL-FA, 1d.
234	Enter not into Judgment, - - - Atwood. STAFF, 2d.; SOL-FA, 1d.	541	By the Waters of Babylon, - - - Boyce. STAFF, 3d.; SOL-FA, 1d.
277	O Praise the Lord, - - - Goss. Therefore with Angels, - - - Novello. STAFF, 2d.; SOL-FA, 1d.	548	Lift up your heads, - - - J. L. Hopkins. STAFF, 2d.; SOL-FA, 1d.
296	Christ our Passover, - - - Goss. STAFF, 3d.; SOL-FA, 1d.	549	It came even to pass, - - - Gore-Ouseley. STAFF, 2d.; SOL-FA, 1d.
303	If ye Love Me, Keep My Commandments, - - - Monk. STAFF, 3d.; SOL-FA, 1d.	554	Make me a clean heart, - - - Barnby. STAFF, 2d.; SOL-FA, 1d.
311	Behold, I bring you Good Tidings, - - - Goss. STAFF, 2d.; SOL-FA, 1d.	555	With Angels and Archangels, - - - J. L. Hopkins. STAFF, 2d.; SOL-FA, 1d.
320	Now upon the First Day of the Week, - - - W. H. Monk. STAFF, 3d.; SOL-FA, 1d.	556	Come, Holy Ghost, - - - Atwood. The Lord is King, - - - Pittman. STAFF, 2d.; SOL-FA, 1d.
322	Blessed be the God and Father, - - - Wesley. STAFF, 2d.; SOL-FA, 1d.	557	Stand up and Bless the Lord, - - - Goss. STAFF, 2d.; SOL-FA, 1d.
324	Praise the Lord, O my Soul, - - - Goss. STAFF, 3d.; SOL-FA, 1d.	558	Thou, O God, art Praised in Zion, - - - R. P. Stewart. STAFF, 3d.; SOL-FA, 1d.
359	Christ being Raised from the Dead, - - - Elvey. STAFF, 2d.; SOL-FA, 1d.	559	O Praise the Lord with me, - - - Gore-Ouseley. STAFF, 2d.; SOL-FA, 1d.
384	Thou Visitest the Earth, - - - Greene. STAFF, 3d.; SOL-FA, 1d.	560	The Lord is my Shepherd, - - - Macfarren. Rejoice in the Lord, - - - Elvey. STAFF, 2d.; SOL-FA, 1d.
377	Make a Joyful Noise unto God, - - - E. H. Thorne. STAFF, 2d.; SOL-FA, 1d.	561	If ye love Me, keep My commandments, - - - R. P. Stewart. Come and let us return, - - - Jackson. STAFF, 2d.; SOL-FA, 1d.
413	In that Day, - - - Elvey. STAFF, 4d.; SOL-FA, 2d.	585	Father of Heaven, - - - Walmisley. STAFF, 2d.; SOL-FA, 1d.
428	O that I knew where I might find Him, Sterndale-Bennett. Almighty and Merciful God, - - - Goss. STAFF, 2d.; SOL-FA, 1d.	586	I was glad when they said, - - - C. E. Horsley. STAFF, 2d.; SOL-FA, 1d.
439	Blessed is the Man, - - - Goss. O Praise the Lord, - - - Weldon. STAFF, 3d.; SOL-FA, 1d.	605	Fear not, O land, - - - Goss. STAFF, 2d.; SOL-FA, 1d.

BAYLEY & FERGUSON, London and Glasgow.

which is marked by simplicity of utterance and expression, and is admirably suited to the hearer's circumstances, giving a heart-to-heart talk of sympathy and helpfulness. The soloist at the service was Miss Ethel Ambrose—her song being Pritchard's "Jesus, Lover of my soul." Miss Ambrose was later heard to better advantage in "Hear my Prayer," sung by the choir (slightly augmented) after the sermon. They gave a very fine rendering of the work with excellent expression, the "attack" and phrasing being very fine. The performance throughout betokened intelligent enthusiasm, and a proper appreciation of the ability of their conductor, who is certainly to be congratulated on the degree of excellence to which his choir has attained.

A talk with Mr. Blandford was enlightening as regards the amount of labour needed to make the singing the success it undoubtedly is, and also as revealing a very keen interest in the work—an interest kept up to concert-pitch by the manifest appreciation of the superintendent, and the very hearty singing of the people in the service of praise.

Mr. Blandford has occupied positions which have been much easier and less exacting but it doubtful whether he has ever extracted so much satisfaction from his work, or been of greater service to the community than in his present sphere where the work fits the man and the man fits the work in a very happy and helpful fashion.

Wanted—A Free Church Cathedral Service.

BY ORLANDO A. MANSFIELD, MUS. DOC., TRINITY UNIVERSITY, TORONTO;

F.R.C.O.; L.Mus.L.C.M.; L.Mus.T.C.L.

(Author of "The Student's Harmony," etc., etc.)



FROM a dozen individuals of average intelligence we were to demand, separately and instantly, a definition of the word "cathedral," the results, taken collectively, would be as curious as they would be conflicting and contradictory, so little is the faculty of definition cultivated in these restless and superficial times. But as a Free Church Cathedral Service presupposes a Cathedral in general, and a Free Church Cathedral in particular, it is essential to the correct appreciation of this article that some more or less accurate definition of the word "cathedral" should be attempted by us. This, also, lest we should ourselves be charged with what a friend with a fondness for alliteration suggests, we should describe as "definitive deficiencies."

Our readers, who are, perhaps, better classical scholars than ourselves, will not require us to enter into the Greek origin of the word "cathedral." Suffice it to say that the word signifies a seat of authority, such as a professor's chair, or a bishop's throne. Hence the expression, *ex cathedra*, with authority. Thus, by natural progression, the term "cathedral" may be taken to mean the building containing such a seat or chair. This meaning has been so narrowed by the narrowing spirit of ecclesiasticism, that it is now only used, in the ecclesiastical sense, to denote the church containing the seat or throne of a bishop or chief prelate, or the principal church in an ecclesiastical district or diocese. Thus, it is hoped that, without abuse of terms, a Free Church Cathedral may be taken to mean the principal Free Church in a representative or clearly defined Free Church district or denominational union, a church whose pulpit would be occupied by the intellectual and oratorical "leading lights" of the Free Churches, and its musical ar-

rangements directed by one of the "chief musicians" to be found in Nonconformist circles.

In the providing of such a building, or of such buildings, there should be no insurmountable difficulty to encounter. Subject to enlargements and alterations, there are already in existence quite a number of comparatively new Free Churches which could be permanently converted into cathedral edifices, or temporarily utilised as pro-cathedrals. Or, failing this, new buildings, larger and fairer than any at present existing, could be erected by special donations, by thank-offerings, and other methods, and by funds saved from useless church-extension—church-extension falsely so-called—and from still more useless and inartistic church decoration (?). Here would be a splendid outlet for the Nonconformist liberality of which we hear so much and of which, as applied to music, we see as yet so little. But with the Free Church Revival, of which we wrote in a former number of this journal, the building and endowment of the Free Church Cathedral would be a thing to be expected rather than hoped for, an outward and visible sign of an inward and, in our opinion, of a spiritual as well as a musical grace.

In each of the Free Church Cathedrals thus constituted or erected there would be a dean, or resident head of the theological faculty—a Free Church pastor, chosen not so much for eloquence as for diplomacy and knowledge of affairs both ecclesiastical and otherwise. Upon him—with other colleagues, ministerial and lay, forming a chapter, faculty, or corporation—the duty of providing for the occupation of the pulpit would devolve. This latter would be filled in turn by various noted preachers, each taking a term of residence. Nor would celebrities alone be admitted. A dean of acumen would be constantly discovering a "coming

man," the man who is nearly always found hidden "among the stuff," environed by the obscure and the ordinary, but the man who only needs an occasion to prove himself worthy of it, the man who has a message but needs a sphere suitable for its delivery.

Leaving the ecclesiastical side of our question to those whom it may more immediately concern, and who, perhaps, are better qualified to discuss it than ourselves, we arrive at the consideration of the musical part of the Free Church Cathedral service. Here our needs are twofold. We require staff and substance, or, as the French would express it, we need *personnel* and *matériel*.

Our *personnel* would consist of an individual and a collective force, the former being represented by the organist and choirmaster, the latter by the choir. In the Free Church Cathedral there would be no precentor, the qualifications of the organist being such that the selection of all service and anthem music could with safety be entrusted to his care. The first of these qualifications would be that he be a Free Churchman by conviction and connection, for a man cannot do his best work unless he be in complete sympathy with the cause on whose behalf he is working. His moral gifts and graces should at least be sufficient to enable him to discern the true inwardness of the sacred text whose effect he is expected to heighten. His intellectual and educational endowments and attainments should be such as to enable him to write and speak with elegance and accuracy upon all matters connected with his own profession, and to rule with tact and judgment "in quires and places where they sing." In addition to possessing the technical skill needed to satisfactorily fulfil the duties pertaining to the offices of conductor and choir trainer, he should be an accomplished solo organist and accompanist of an intellectual and refined type.

To secure and retain a musician of this class an adequate stipend must be offered, with provision for a pension upon retirement from honourable service. The appointment must be made subject to the decision of a strong committee of Free Church musicians and scholars, and from amongst candidates selected for hearing before an impartial tribunal and collected by public advertisement. Its duration should be for life, terminable only by pension, by mutual consent, or by moral or musical default. What a prospect this would open up for aspiring Free Church musicians! What a stimulus to the standard of organ playing and choir training in our churches!

The *personnel* of the second, or collective, class would consist of a mixed and vested choir—the former because distinctly Scriptural (*vide* the "two hundred, forty, and five singing men and singing women," Nehemiah vii. 67, and Ezra ii. 65)—the latter because decent and in order, especially when the "singing women" are vested in uniform black gowns and caps. Morally, denominationally, intellectually, and musically, the qualifications and conditions of service, retirement, and withdrawal, should be *pari passu* with those of the organist's appointment, thus affording an opportunity for the

consecration of the best vocal talent in the Free Churches to the highest ends, instead of leaving it to depend for support upon the fluctuations of the concert platform or the stage.

The *matériel* of the Free Church Cathedral service would include, on the liturgical side, responses, kyries, amens, etc., the two former being the practice of the early Christian Church, the latter having the direct sanction of our Lord. The choral *matériel* would include in the first place a psalter, comprising the daily Psalms, suitably arranged and pointed, with judicious omissions, as well as selected and pointed Scripture passages for ordinary or special occasions. The liturgy and psalter would be embodied in one service-book, compiled, as regards both text and music, by a representative committee of Free Church pastors, scholars, and musicians, and not by some musician selected by influence from the Episcopal Church. In this book the suggestions and compositions of Free Church musicians would find an honoured place.

The service music would include services and anthems of all schools, the production and performance of works by Free Church musicians being especially encouraged; while, to a mixed choir, the whole range of oratorio music would be as an open book. Nor would the people's part be forgotten. Hymns and tunes of the finest calibre only would be occasionally sung, thus enabling country choirs and congregations to form a correct taste in hymnology to the utter exclusion of American and revivalistic rubbish.

The organ of the Free Church Cathedral would, of course, be of magnificent proportions and effect, and absolutely correct as regards its location. Provision would also be made for an orchestra, thus bringing the Free Church Cathedral service into closer touch with the Divinely-instituted Temple service (2 Chron. xxix. 25-28), or such portion of it as is applicable to the Christian dispensation, and enabling the Free Churches to assist in the task of bringing back the oratorio to its original home in the house of God.^{note 1}

The Free Church Cathedral service, even if held daily, would have no lack of attendants. Its Sunday afternoon service would rival in attraction that of its Episcopalian contemporary; while, on weekdays, the cathedral chairs (there would be no pews) would be filled by those interested in Free Church worship and worship music, the more so as the hours of service would be adapted to general and local needs.^{note 2}

To overestimate the utility of such services would be almost impossible. The Free Church Cathedral service would be a quiet resting-place to many a wearied mind and body; a musical and spiritual Elixir to many devout musicians and church-workers sick and weary of the vulgarity, fussiness, and irreverence, of many of the so-called "popular," "bright," and "hearty" services; a recognised standard of attainment for all interested or engaged in Free Church music; and—with bated breath let it be said, even by the son of a Free Church pastor—a Free Church Cathedral service might even tend to the improvement of Free Church pulpit ora-

tory, only, of course, in so far as that is really capable of improvement.

The last question, the practical one of ways and means, we are not careful to consider. The opportunity creates the man, and when our Free Church Cathedrals are erected we shall have no difficulty in discovering men to fill their vacant offices. And as to the *matériel*, that will be provided for, together with the formation and endow-

ment of every good work in Free Church musical life, when we reap the harvest of that great Free Church musical revival, the seed of which some of us are already trying to sow in our own little fields. "The people shall be willing in the day of Thy power." And it is no forced interpretation to assert that the willingness of that day is a willingness which will place the provision for church music and musicians in the front rank of its activities.

Recital Programmes.

OSWESTRY.—In the Primitive Methodist Chapel, by Dr. H. Walford Davies :—

Occasional Overture in D	Handel
Melody in D	Beethoven
Canon in B Minor	Schumann
Prelude and Fugue in G Major	Bach
Pastoral Symphony	Handel
Voluntary in C	John Stanley
Allegretto and Allegro (from 4th Sonata)	Mendelssohn
A Prayer (from an Old Plain Song)	
Hallelujah Chorus	Handel
Overture to Samson	Handel
Allegretto and Allegro	Lemmens
Melody in D	Guilmant
Toccata and Fugue in D Minor	Bach
Melody from the Passion Music	Bach
Fantasia in F Minor	Mozart
Two Quiet Movements	Handel
Evening Song	Schubert
Theme from last movement of Choral Symphony	
"To Joy"	Beethoven

BOLTON.—In the Congregational Church, by Mr Joseph Almond, Mus. Bac. :—

Fugue in G Minor	Bach
Cantilène in A Minor	Salomé
Toccata in G Major	Dubois
Communion, Op. 11, in F	Grisson
Allegro (from a Sonata)	Mozart
Cantilène Pastorale, Op. 15, in B Minor	Guilmant
March, Op. 15 (on a Theme of Handel)	Guilmant
Organ Sonata, Op. 65, in D Minor	Mendelssohn
Andantino in D flat	Lemare
Offertoire, "Hosannah"	Lemmens
March in E flat	Enos Andrew

PAIGNTON.—In the Wesleyan Church, by Mr. Purcell J. Mansfield, L.L.C.M. :—

Toccata and Fugue in D minor	J. S. Bach
"Les Vœux" (arranged by Dr. Mansfield)	C. Neustedt
Funeral March and Hymn of Seraphs	A. Guilmant
"Chanson d'Été"	Ed. H. Lemare
Grand Offertoire in F	Ed. Batiste

BRIXTON.—In the Independent Church, by Mr. C. W. Perkins :—

Prelude and Fugue in E minor	J. S. Bach
Adagio in F	Weber
Air, Variations and Finale	Thiele
Allegretto Cantabile in F	Lefebvre-Wely
Triumphal March	Grieg
Prayer	U. Saint-Saens
Allegro Vivace in D	Mendelssohn

HULL.—In Queen's Hall, by Mr. J. A. Meale, F.R.C.O. :—

Suite	James H. Rodgers
"Variations on Pleyel's Hymn"	Burnap
"Grand Offertoire de Ste. Cécilia"	Batiste
Gavotte Moderne	Lemare
Pedal Rondo	Dodds
Chanson d'Été	Lemare
Storm at Sea	J. A. Meale

SYNOPSIS.—Calm Sea—Distant Thunder—Rising Wind—Hooting of Sirens in the distance—Hymn, "Eternal Father, strong to save"—Tempestuous Sea (theme on the Pedal Organ during the storm)—Thunder rolls away—Thanksgiving Hymn, "O God, our help in ages past," etc.

LLANDUDNO.—In St John's Wesleyan Church, by Mr. S. L. Coveney, F.R.C.O. :—

Toccata and Fugue in D minor	Bach
Selection from Tannhauser	Wagner
Idylle	Wiegand
Calm of Nature. Nuptial Festival interrupted by Storm. Prayer. Thanksgiving.	
Sonata No. 4	Mendelssohn
Allegro con brio. Andante religioso. Allegretto.	
Allegro maestoso e vivace.	
Selection from "Martyr of Antioch"	Sullivan
Symphonic Poem on the Tune "Ellers"	Pearce

WEST HARTLEPOOL.—In the Methodist Free Church, by Mr. J. A. Meale, F.R.C.O. :—

Grand Offertoire de St. Cecilia	Batiste
Berceuse	Ralph Kinder
Pedal Offertoire	Geo. Dodds
Variations on Pleyel's Hymn	Burnap
Toccata	Dubois
Paraphrase on a Scotch Air	Herne D. Wilkins
The Storm	Wiegand
Chanson D'Été	Lemare
Narcissus (from the Water Scenes)	Ethelbert Nervin
Festal March	Elvey

EDGELEY, NR. STOCKPORT.—In the Wesleyan Chapel, by Mr. J. A. Meale, F.R.C.O. :—

"Grand Offertoire de St. Cecilia"	Batiste
Berceuse	R. Kinder
Pedal Rondo	G. Dodds
Variations on Pleyel's Hymn	Burnap
Prologue—Intermezzo	J. H. Rogers
March—Toccata	
"Cantique d'Amour"	Wendt
"Narcissus"	Nevin
"Storm at Sea"	J. A. Meale

PURLEY.—In the Congregational Church, by Mr. Fountain Meen :—

Andante in F	<i>H. Smart</i>
St. Ann's Fugue	<i>Bach</i>
Cantilene Nuptiale	<i>Salome</i>
Sonata No. 6	<i>Mendelssohn</i>
Prelude in C minor	<i>Chopin</i>
Allegretto	<i>Guilmant</i>
Bell Rondo	<i>Morandi</i>
Minuet	<i>H. Smart</i>

STOKE NEWINGTON.—In the Presbyterian Church, by Mr Harold E. Darke, A.R.C.O. :—

Sonata in C Minor (No. 5)	<i>Guilmant</i>
(First Three Movements)	
Romanza }	<i>Wolstenholme</i>
Allegretto }	
Two Sketches (Nos. I. and II.)	<i>Schumann</i>
(Originally written for a Pedal Pianoforte)	
Toccata and Fugue in D minor	<i>Bach</i>
Prelude—Act III. (<i>Tannhäuser</i>)	<i>Wagner</i>
Organ Suite (M.S.)	<i>H. E. Darke</i>
(Prelude—Pastorale—Toccata)	

HACKNEY.—In the Primitive Methodist Church, London Fields, by Mr. H. E. Darke, A.R.C.O. :—

Marcia à la Handel	<i>Guilmant</i>
Allegretto in E flat	<i>Wolstenholme</i>
Pastorate	<i>Kullak</i>
a. Prelude in C }	<i>Bach</i>
b. Fugue in G }	

NOTTINGHAM.—In Addison Street Congregational Church, by Mr. C. E. Blyton-Dobson, A.R.C.O. :—

Romance	<i>Spedding</i>
Melody in D	<i>Coleridge-Taylor</i>
Triumphal March	<i>Henniker</i>
Romance in D flat	<i>Lemare</i>
Chanson Triste	<i>Tschaikovsky</i>
Finale	<i>Duncan</i>

LONDON.—At the Leysian Mission, City Road, by Mr. C. W. Perkins :—

Grand Chorus	<i>Salomé</i>
Prelude and Fugue in G	<i>Bach</i>
Holsworthy Church Bells	<i>Wesley</i>
Allegretto Cantabile	<i>Lefebure-Wely</i>
Introduction and Allegro from the "Cuckoo and Nightingale Concerto"	<i>Handel</i>
Toccata in D minor	<i>Faulkes</i>
Serenata	<i>Moszkowski</i>
Canon	<i>Schumann</i>
Entr'acte	<i>Costa</i>
Grand March in D	<i>Raff</i>

PETERBOROUGH.—In the Wesleyan Church, by Mr. W. Wilson Foster :—

Triumphal March from "Alfred"	<i>Prout</i>
Meditation in D	<i>Jackson</i>
Toccata and Fugue in D minor	<i>Bach</i>
Andante in D	<i>Silas</i>
Pedal Etude in E flat	<i>Faulkes</i>
Scherzo in F, No. 3	<i>Hofmann</i>
Allegretto in E flat	<i>Wolstenholme</i>
Allegro Vivace from Symphonie No. 5	<i>Widor</i>
Toccata	"

STRINGED INSTRUMENTS USED IN THE MODERN ORCHESTRA.

AN interesting and instructive lecture on this subject was given by Mr. T. R. Croger in the Public Hall, Stoke Newington, on December 16th, under the presidency of the Mayor, Mr. Alderman Savery, J.P.

Mr. Croger began by relating the romantic tale of the origin of stringed instruments, viz., the walker on the sea-shore noticing the sound produced by his kicking the shell of a dead turtle, and the sound caused by the vibration of the dried tendons within it. He then took his listeners by stages through the history of stringed instruments, beginning with the earliest known precursor of the violin, viz., the Ravanastron, of one string, and which was traditionally the invention of Ravana, King of Ceylon, about 7,000 years ago, and up to the comparatively modern masterpieces of Gaspard di Salo and Stradivarius. Some of the intermediate states, such as the Rebeck and its competitor, the Viol, were dealt with at considerable length, and many interesting and humorous points touched upon. So also was the development of the modern bow from the clumsy instrument it once was.

After giving particulars as to build, weight, pressure of strings, etc., of violin, Mr. Croger proceeded to discourse upon some of the earliest known compositions for that instrument.

The next "bigger brother," the viola, was dealt with, and then the violoncello.

Mr. Croger afterwards exhibited some contrasts as afforded by an old dancing-master's kit fiddle (at least 150 years old) and a double-bass, giving a short history and some interesting particulars relating to each of these members of the family. He also introduced a new instrument invented by Mr. Strevens, the violten, an intermediate between viola and 'cello, with its strings tuned in fifths an octave below those of the violin. Then a new flexible tail-piece of recent invention (Mr. Hern), and finally an example of the new non-symmetrical bridge patented by Mr. R. H. Payne, of Aylesbury. This last is designed with the object of increasing the volume and quality of tone, as well as equalising it over all the strings of an instrument. Short explanations of these novelties and the advantages claimed in respect of them were given by the lecturer.

The lecture was capitally "illustrated" by Miss Maud Savery (violin), Mr. Herbert G. Tidey (violoncello), Mr. Horace V. Croger, Mr. Geoffrey Saddler, and the lecturer, and their efforts added much to the interest of the proceedings. The piano-forte accompaniments were ably undertaken by Miss Mabel Savery.

The evening finished with a speech by the Mayor, who proposed a hearty vote of thanks to Mr. Croger for his most interesting lecture, and to the ladies and gentlemen who had been good enough to give their services. He expressed the hope that as Mr. Croger had so ably enlightened them upon wind and stringed instruments, he would at some future time favour them with a third lecture dealing with those of brass.

This was loudly applauded, and the vote was carried with enthusiasm.

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. G. B. Clark.

METROPOLITAN.

CAMBERWELL.—On Sunday, December 10th, on the occasion of the 124th anniversary of the Camberwell Green Congregational Church, the choir sang a selection from the "Messiah." Miss F. Goldsbrough, Miss Chandler, and Mr. Geo. Beavan were the principal artists. Mr. Frank Grant, F.R.C.O., presided at the organ, and was assisted by Mr. Rudolph Moore, A.R.C.M., with trumpet, Mr. E. Callan with bass trombone, and Mr. Sidney Venables, L.R.A.M., as tympani.

HAMMERSMITH.—An interesting musical service was recently given in Albion Chapel in aid of the choir funds. There was a large congregation, and the collection was a good one. Mr. C. G. Bell, the organist and choirmaster, presided at the organ, and played two pieces before the service. Two other pieces for violin and organ were given. The choir gave a good rendering of "O Worship the King" (Nichol), and "Judge me, O God" (Mendelssohn). The pastor gave a suitable address on "The Service of Song in the House of the Lord." This was the first service of the kind in this church.

KILBURN.—A large and delighted audience was present in Quex Road Wesleyan Chapel, when, under the direction of Mr. Harry Wilmot, organist and choirmaster of the church, a sacred concert was given by the choir. Mr. H. L. Balfour, F.R.C.O., presided at the organ, and the choir numbered sixty voices. The soloists were Miss Mary Fuchs, Madame Maggie Purvis, and Mr. Charles Saunders. The production of Mendelssohn's "Hymn of Praise," which formed the first part, was a triumph for Mr. Harry Wilmot, who had trained the choir to a high degree of excellence. The voices were well balanced, and the choir had the somewhat unusual merit of an adequate number of male voices, which were used most effectively. Each number was taken in excellent time, and the attack was correct and incisive. Of the work of the soloists the numbers that gave the greatest pleasure were the duets "I waited for the Lord," sung by Madame Purvis and Miss Fuchs, and "My song shall be alway Thy Mercy," sung by Mr. Saunders and Madame Purvis. The second portion was of a miscellaneous character. Very general were the compliments passed by the audience at the close.

PROVINCIAL.

ALDERSHOT.—For many years past Mr. W. G. Curry, who is well known in Aldershot musical circles, has been choirmaster at Grosvenor Road Wesleyan Church and leader in all musical efforts associated with that body. So zealously has he laboured in this direction, that he has won the entire approbation of all the members of the church, and on December 13th this was manifested in a practical manner. At the well-attended quarterly meeting held at the Wesley Hall that evening, the Rev. E. P. Lowry, after a very appropriate speech, presented Mr. Curry with a valuable gold watch. This was followed by the presentation of a handsome well-fitted lady's dressing bag to Mrs. Curry,

who has so ably supported her husband in all that he has undertaken.

BURY.—Mr. Taylor, the organist of Summerseat Wesleyan Church for the last thirty-six years has resigned, much to the regret of the congregation. Mr. E. E. Heys has been elected to succeed him.

FOLKESTONE.—A much appreciated musical service was recently given by the choir and friends in the Wesleyan Church under the auspices of the Guild. The choir gave an excellent rendering of "The Wilderness" (Goss), "He watching over Israel" (Mendelssohn), and "As the hart pants" (Mendelssohn), under the experienced conductorship of Mr. Bramley. Solos were nicely given by Miss G. Burgess, Miss Lipop, Mr. R. E. Gordon, and Mr. Ford. Mrs. Walton accompanied with her accustomed ability.

GRIMSBY.—An interesting organ recital was given in George Street Wesleyan Chapel by Mr. H. A. Fricker, Mus.Bac., on December 13th, before an appreciative audience. His programme included selections from the works of Bach, Dvorak, Rheinberger, Lemare, Wolstenholme, Elgar, Weber, and Fricker. Mrs. T. G. Topham gave two songs.

KING'S LYNN.—The organ in the Congregational Church, which has been rebuilt and enlarged, was re-opened on December 13th. There was a dedicatory service, conducted by the Rev. E. W. Bremner and attended by a fairly large congregation. Mr. A. H. Cross, A.R.C.O., organist at Sandringham Church, presided at the instrument and exhibited its quality and tone in an overture (Handel) and Allegretto (Berthold Tours); Mr. G. King Smith, of Ipswich, was heard to advantage in Gounod's "Christmas Morn." The hymns were perfectly appropriate to the service. The Rev. E. W. Bremner gave a suitable sermon. There was a large audience in the evening, when Mr. Cross gave an organ recital, the instrumental music being diversified by vocal solos and anthems by the choir. The organ selections included items by Guilmant, Schubert, Bach, Salome, Wolstenholme, Bridge, Duncan, and Handel. Mrs. D. J. Evans sang "The Peace of God" (Gounod), Miss Bunkall gave a pleasing rendering of Liddle's "Abide with me," Miss J. E. Springall sympathetically and gracefully gave Gounod's "Glory to Thee, my God, this night," Mr. Hubert Springall was effective in Mendelssohn's recit. and air "Ye people rend your hearts," and "If with all your hearts," and Mr. G. King Smith sang Cænen's "Come unto me" as well as another solo. A well-balanced choir, safely guided by Mr. Rose, the choirmaster, contributed in excellent style Barnby's "Break forth into joy" and Booth's, "I will sing of the mercies of the Lord."

LEICESTER.—The Sunday School Choir connected with Bond Street Chapel recently gave a good rendering of the "Hymn of Praise," with Mr. W. Langley as conductor. The soloists were Miss Carnall and Mr. A. Page.

LLANDUDNO.—An interesting concert was recently given in St. John's Wesleyan School Hall

by the St. John's Junior Choir, under the direction of Mr. S. L. Coveney, F.R.C.O. The choir of about twenty girls and boys sang several two-part choruses in excellent style. Various vocal and instrumental solos, duets, etc., were also well rendered by the young performers. Perhaps the most interesting of these were the song, "A Dolly and a Coach," by Lily Roberts, and a pianoforte trio, "St. John's March" (composed for the occasion by Mr. Coveney), by Gladys James, Merle and Irene Goulding. Vocal solos by Ida Eley and Walter Bland also deserve mention. A good audience appreciated to the full the excellent programme which was thus gone through. On December 12th a Sacred Concert was given in St. John's Wesleyan Church, at which various choruses were sung by the choir of the church, and vocal solos, etc., were given by Mrs. Cocker, Messrs. C. Elliott and J. D. Owen. The programme included the duet, "Now we are ambassadors," and chorus, "How lovely are the messengers," from St. Paul; solo, "Hear ye, Israel" (Mrs. Cocker), and chorus, "Be not afraid," from "Elijah"; choruses, "The Heavens are telling" (Haydn), and "Hallelujah" (Handel). Mrs. Cocker also sang "On mighty pens" (Haydn), with beautiful taste and tone. Mr. J. D. Owen sang the two solos, "There is a green hill" (Gounod), and "It is enough" (Mendelssohn). A male-voice quartette, the "Handel" Glee Singers, also gave selections, and of which, "Crossing the Bar" (a setting by Mr. S. L. Coveney, organist and choirmaster of St. John's), was arranged specially for them by the composer. Mr. S. L. Coveney presided at the organ throughout, and played as a solo Lemare's Concert Fantasia on "Hanover."

OSWESTRY.—In response to the kind invitation of their minister, the Rev. J. J. Poynter, the organist and members of the choir of Christ Church met on December 6th to spend a social evening together. Refreshments of all kinds were beautifully laid out, after which a thoroughly enjoyable evening was spent in vocal and instrumental music of a high order, together with readings and general conversation. During the evening a pleasant surprise took place. It had leaked out that the day was Mr. Poynter's birthday, and Mrs. Coulson, on behalf of the choir, presented him with a combined gold pen and pencil. Mr. Poynter replied with deep sympathy and affection. The spirit of the whole gathering was characteristic of the good feeling which prevails between minister and choir.

PURLEY.—An excellent two-manual organ by Messrs. P. Conacher and Co. has been erected in the handsome Congregational Church of which the Rev. Arthur Pringle is the highly esteemed pastor. The instrument comprises nineteen stops with usual couplers. The case is of oak, to correspond with the other wood in the building. The opening took place on November 30th, when Mr. Fountain Meen gave a recital which was much enjoyed by a crowded audience. His programme will be found in another column. The dedication prayer was offered by the Rev. John Willis. The choir, assisted by friends, gave an excellent rendering of "Hear my Prayer" (Mendelssohn), under the capable direction of Mr. Sharp, the organist and choirmaster. Mrs. Martin Harvey took the solo part. Miss Constance Baxendale, who possesses a charming contralto voice, sang with excellent taste and expression "The Voice of the Father" (Cowen), and "Come unto Me" (Cowen). Miss Florence Eadie, a violinist of considerable ability, greatly pleased the audience by

her rendering of the Andante from Mendelssohn's Concerto in E, and in *Ave Maria* (Bach-Gounod). Before the close of the proceedings Mr. Pringle was able to announce that the entire cost of the organ had been subscribed. This is one of the "coming" churches of Greater London.

RICHMOND, SURREY.—A most successful musical service was held at the St. Paul's Congregational Church on Sunday evening, December 17th. The Rev. T. P. Lansdowne, minister of the church, conducted the first part of the worship, giving a brief yet very able address in place of the usual sermon. The programme of music (arranged by Mr. Arthur Hawking, the gifted organist and choirmaster of the church) was well carried out, and was thoroughly appreciated by the large congregation present. It ran as follows: "Festival Te Deum" (Warwick Jordan); solo, "The Star of Bethlehem" (Stephen Adams); organ solo, "Fantasia on the Tune, 'O, Sanctissima'" canticle, "There were Shepherds" (Chas. Vincent); solo, "O, Divine Redeemer" (Gounod); anthem, "The Prince of Peace" (Dicks-Gounod); organ solo, "Barcarole" (Sterndale Bennett); anthem, "Behold, I bring you good Tidings" (Church). The church choir was augmented for the occasion by members of other Nonconformist choirs in the town.

THIRSK.—The second annual Choir Sunday was held in the Wesleyan Church on December 3rd. The music included special hymns, Jackson's Te Deum, and the anthem, "Ye shall dwell in the Land" (Stainer), and "O Worship the Lord" (Hollins). A special musical service was held in the afternoon, when solos were well rendered by Miss Bruce, Mr. Duckerworth, and Mr. Hodges. Mr. Stott gave a violin solo. The services were all well attended. The music was under the direction of the organist and choirmaster, Mr. J. W. Parker.

SHREWSBURY.—In connection with the Wesleyan Churches of the Shrewsbury Circuit, a musical festival was held in St. John's Hill Church on December 7th for the encouragement of congregational singing, and to introduce the new Methodist Hymn Book. The Rev. W. Fytche, supported by the Rev. G. I. Brett, presided over a large congregation. Mr. T. J. Robin, B.A., acted as general organiser and conductor, and there was a band of twelve instruments, under Mr. R. Fowles. Mr. A. Allen was at the organ. The congregation were able to join in many of the hymns. The programme included solos, quartets, anthems, hymns, and selections by the band. The soloists were:—Miss Stewart, Mr. N. I. Spargo, Mr. and Mrs. Sadler, Miss Jones, Miss A. Jones, Mr. R. G. Barker, and Mr. Fry.

WALTON, NEAR LIVERPOOL.—The Rev. J. H. Ferguson, M.A., minister of the Congregational Church has just completed a course of excellent sermons on "Some of our Ancient Hymns and their Authors," which have proved both interesting and helpful, and will, no doubt, result in a more intelligent rendering of the hymns at our services. The following are the hymns dealt with: the "Te Deum," "Art thou weary," "Come, Holy Ghost, our hearts inspire," "Jerusalem the Golden," and "Jesus, the very thought of Thee." To know something of the character and lives of the men who wrote these beautiful hymns, and the circumstances under which the hymns were written, must tend to a truer appreciation of them. Mr. Ferguson intends to preach on "Some of our Modern Hymns" on the first few Sunday evenings of the new year.

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WESLEY CIRCUIT CHOIR UNION, ROCHDALE.

THE Rochdale Wesley Circuit Choir Union held their annual festival on Saturday, December 9th, when a large audience gathered in Wesley Chapel to hear a performance of Handel's "Messiah." There was a chorus of something like 160 voices

under the direction of Mr. Wm. Townsend, and the principals were Madame Sadler Fogg, soprano; Miss Alice Singleton, contralto; Mr. Wentworth Minty, tenor; and Mr. Sam Shepherd, baritone; with Mr. Frank Evans at the organ.

Taken as a whole, a good rendering of the famous oratorio was given by chorus and principals alike. The body of singers under Mr. Townsend's charge did very well indeed, even if at times the phrasing and attack might have been somewhat better. Numerically the contraltos were weak as compared with the other parts, but the ladies comprising that part sang out valiantly, and it was not their fault if at times they were somewhat overshadowed. The sopranos were exceedingly good, although a little consideration for the weaker part and consequently a little more restraint might have been an improvement; the tenors sang well; and the basses were the best part of the four, excellent in tone and yet restraining themselves admirably. The best choruses were "And the glory," "For unto us," "Lift up your heads," and "Hallelujah."

Considering the formation of the choir and the fact that many of the singers had never before sung in oratorio music, the result is exceedingly creditable to Mr. Townsend and singers alike.

The soloists all sang well, the ladies especially meeting with much favour. Mr. Shepherd, a local baritone, promises well.

Mr. Evans did exceedingly well at the organ, and besides giving good interpretations of the overture and the pastoral symphony, he accompanied principals and chorus with admirable discretion and tact.

N.E. LONDON N.C.U.

ON December 13th this Union gave "The Messiah," but the bad weather appeared to have prevented many from attending, and the Morley Hall was only about half filled. This was a pity, for the performance was an admirable one. The chorus and orchestra were 150 strong, and were selected from the following churches:—Abney Congregational, Clapton Wesleyan, Clapton Park Congregational, Dalston Junction Baptist, Downs Baptist, High Cross Congregational Church, Kingsland Congregational, London Fields Primitive Methodist, Mare Street Baptist, Rectory Road Congregational, Shoreditch Tabernacle, Stoke Newington Primitive Methodist, Tottenham Wesleyan, and friends from the Church of England.

Under the guidance of the accomplished conductor, Mr. W. C. Webb, A.R.C.O., they rendered an excellent account of themselves. Nicely balanced throughout, they were particularly effective in "For unto us a child is born," "Lift up your heads, O ye gates," and the magnificent "Hallelujah" chorus. The soloists were Miss Lilian Turnbull, Madam Marie Lawrence, Mr. Murray Rumsey and Mr. Harry Long, and their singing left little to be desired. Mr. Edward O'Brien was the leader of the orchestra, Mr. James Smith the capable organist, whilst Mr. Webb conducted with his usual ability.—*From a local paper.*

Accidentals.

PRESBYTERIAN COMIC SONGS.—Mr. Grossmith, the well-known entertainer, gives the following account of an amusing experience in Scotland. He writes: A laird sent his Scotch butler to me one evening to make inquiries respecting my entertainment. The butler, an elderly, pompous, and exceedingly stupid man, produced a sheet of note-paper, containing a string of questions which he was instructed to ask me. The first question was "Can Mr. Grossmith give an entertainment at Aberdeen on January —?" I replied that my nightly engagement at the theatre would totally prevent my accepting an engagement at Aberdeen. I could only sing at afternoon parties in town, or a short distance from it. The butler, with a broad Scotch accent which I need not imitate here, said: "Ye'll have the goodness to answer this question, please. Can Mr. Grossmith give an entertainment at Aberdeen on January —?" "No, I cannot," I replied. The butler continued reading. "What will be his terms?" "But I cannot go," I argued. "Ye'll save a deal of time if ye'll answer the questions, please. What will be the terms?" Well, we will say a hundred guineas, as I cannot go." "Will the entertainment be consistent?" "What," I ejaculated. "Will the entertainment be consistent?" I thought a little, and then said, "Will you kindly explain the question?" The butler said, "Well, you must know that the laird is a strict Presbyterian, and all the guests will be strict Presbyterians, and he wants to know if your entertainment will be consistent?" "Now, I understand you," I replied. "Certainly, my entertainment will be quite consistent. I am always very careful, and shall only sing Presbyterian comic songs."

RUBINSTEIN'S disinclination to talk has often been remarked. In the smoking-room, of a Glasgow hotel, when the great pianist was making a Scottish tour, Rubinstein and a companion were seated. After waiting vainly for half-an-hour for the great man to direct the conversation the other asked: "Do you like Wagner?" "He is not goot," responded the pianist succinctly. Abashed, the other waited another half-hour before daring to break the silence. "How about Beethoven?" "He is goot!" Nearly an hour dragged long after this venturesome inquiry, and then the Scotsman in desperation, said: "I must be going to bed now." "Ton't go," said Rubenstein with evident sincerity. "I have so much enjoyed your conversation!"

SHE said she'd sing some songs for him,
And he was sore beset;
She meant it as a promise, but
He took it as a threat.

"AND do you like Wagner?" asked the young lady with the piano-flattened fingers.

"I don't know him," replied the country aunt, bluntly.

"Oh, I just adore him! Why, I have had several hours with him every day for the last five years."

The country aunt held up her hands. "Gracious! And aren't you married yet?"



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The Junior Violinist. Book 24.—Four Characteristic Pieces by Herman Koenig. Romance, Harmonesque, Intermezzo and Arioso, are the titles of the pieces. They are charming and will delight young students.

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Wreck of the Hesperus. By Hamish McCunn 1s.—This setting of Longfellow's well-known poem by McCunn is for Chorus and Orchestra. It is very dramatic and effective, and ought to be a very acceptable item on the programme of many Choral Societies.

BAYLEY AND FERGUSON, 2, GT. MARLBOROUGH ST., W.

The Advent of Spring. Cantata by Charles Darnton.—This is intended for young people, and they will find it bright and melodious. For its purpose it is admirable.

The Review of the Colours. A School Operetta by C. Darnton.—The Dialogue is written by Mrs. Le Pla, and the songs chiefly by Rev. P. W. Darnton. Sunlight, Red, Yellow, Brown, White, Blue, Green, Pink and Violet are the colours represented. We commend the work to the notice of school teachers.

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Practical Lessons on Singing and Voice Production for Beginners. By Annie E. White.—Though there is nothing very original in this work, old truths are given in an interesting and useful way that will be exceedingly helpful to vocal students.

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